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Design

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Macey

SECTIONAL BOOKCASES

RETURN TO  
DESIGN DIV.





S T Y L E   B O O K   N O   1 1 1 0 L

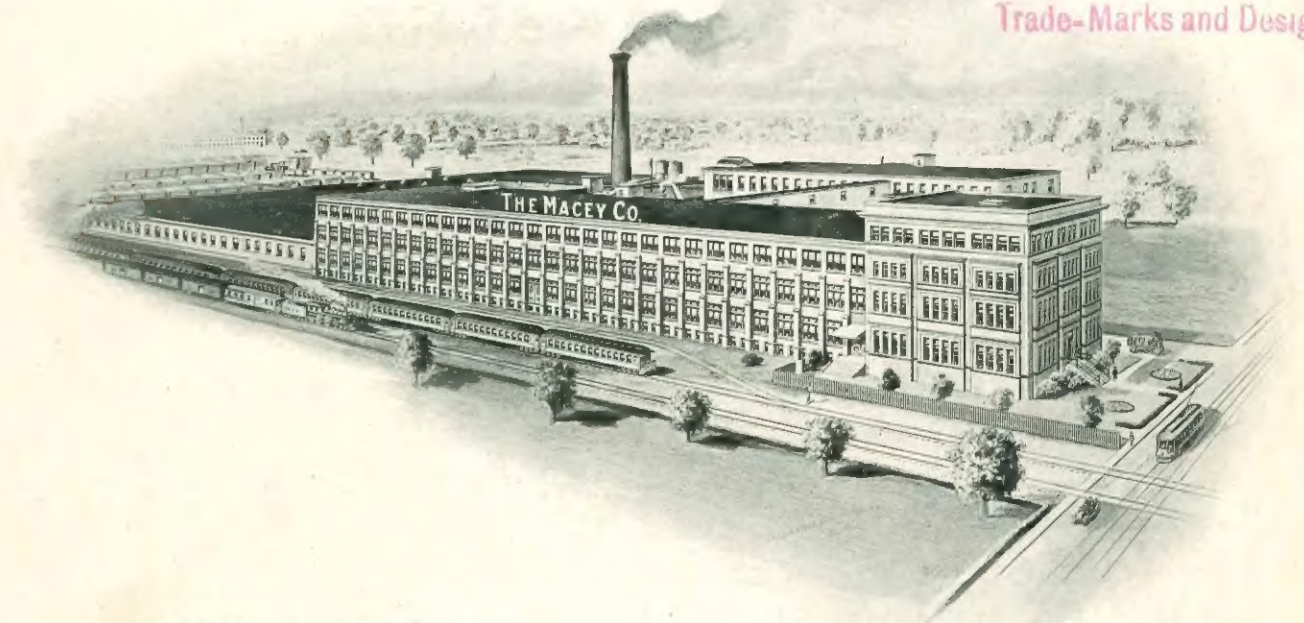
# *The Macey Co.*

DESIGNERS AND MAKERS OF  
SECTIONAL BOOKCASES,  
FILING CABINETS, CARD  
INDEX AND CABINET SUPPLIES

U. S. Patent Office.

NOV 4 1912

Trade-Marks and Designs.



GRAND RAPIDS,  
MICHIGAN, U. S. A.

RETAIL STORES

NEW YORK 343 BROADWAY  
CHICAGO 80-82 WABASH AVE.  
BOSTON 49 FRANKLIN ST.  
PHILADELPHIA 1017 CHESTNUT ST.



# The Macey Company

## HISTORY

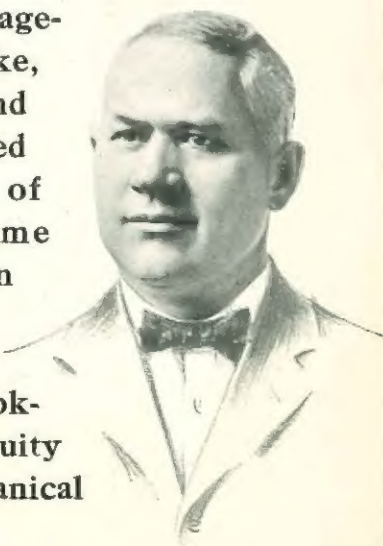
## PERSONNEL



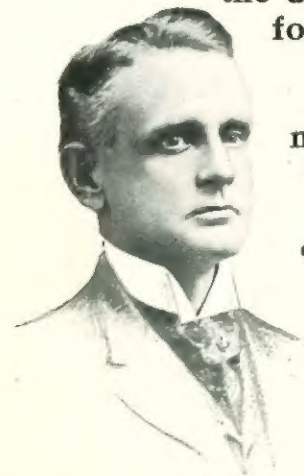
We believe the public is entitled to know on what facts we base our claim for its confidence and patronage. A brief history of the Company and its personnel is therefore not out of place here.

Founded in 1893 by Fred Macey, deceased, whose name it still bears, this business has steadily grown in volume and prosperity. Its progress is founded on a superior degree of excellence in skill and methods which, with our ample capital, insure further progress and a willing performance of every obligation.

After the death of Fred Macey, in 1904, the management of the business was entrusted to O. H. L. Wernicke, Father of Sectional Bookcases, now our President, and such of his former associates who had distinguished themselves in the development and manufacture of Sectional Bookcases elsewhere. Mr. Wernicke's name is still retained by another Sectional Bookcase concern with which his connections were severed years ago. To him and his associates belong the distinction of having foreseen the great possibilities for Sectional Bookcases, and to their persistence, conviction, skill and ingenuity the Sectional furniture industry owes its artistic, mechanical and commercial development.

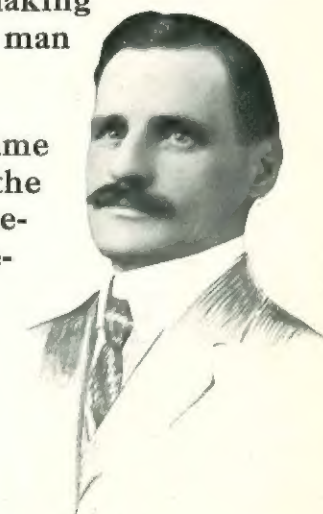


They have personally devised every advance in the making of Sectional furniture which has survived the vicissitudes of time or is now regarded as fundamental and indispensable to the trade and public. Their best skill and ripened experience has for more than five years been devoted to the "Macey" the distinguishing characteristics and superiority of which are set forth and illustrated in these pages.



Fred W. Tobey, Treasurer, whose skill and ingenuity as a mechanic and inventor, and whose successful supervision of this and other large furniture plants have earned for him the highest degree of confidence and respect from every branch of the trade. He has invented more improvements in Sectional Bookcases and other furniture, and has enjoyed a wider practical experience in designing and making Sectional furniture than any other man of his time.

Edward K. Prichett, Secretary, became associated with Mr. Wernicke and The Wernicke Co. in the production and sale of Sectional Bookcases in 1893 at Minneapolis. He has, ever since, been actively engaged in the development of the Sectional Bookcase industry and of its trade policies. He is one of the pioneers to whose efforts the Sectional furniture industry is indebted for its wonderful growth.



Frank A. Montelius, one of our active Directors, has been identified with the selling policy of the Sectional Bookcase industry from its earliest inception, nearly twenty years ago. To his work and his faith in the future of Sectional furniture, the industry owes much.



The men in every department of our business have had the benefit of experience and training which qualifies them to discharge their duties in a manner to sustain the high standard of excellence of our goods, and the integrity of our institution.

This familiar trade-mark is a guarantee of the superior quality and merit which distinguish our products.





Macey



A  
Library  
in  
Colonial  
Design

Macey

## GET ACQUAINTED WITH YOUR FURNITURE

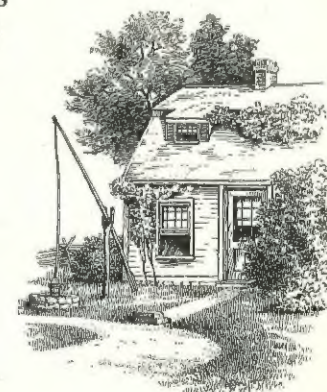
**F**URNITURE NEEDS to be understood before its greater comforts can be realized and its better values appreciated.

It is lamentable indeed, that American Craftsman have not recognized this fact more fully by producing more and better literature from which the layman can draw knowledge and inspiration on the subject of furniture. We believe that every person who buys a piece of furniture desires to know all about it, and that no one can supply the information so well as the one who made it.

Guests are not welcomed into our home even for a day, unless we know them well, and our lack of acquaintance with really good furniture largely accounts for its absence in many American homes.

Sentiment enters largely into the things we buy or use. The Old Oaken Bucket, of fond recollections so dear to my childhood, is a mere sentiment; but who would not pay a price for the "Old Well" with all its crudeness and friendly homeliness? Be it the sword of Washington, mother's old spinning wheel, or a piece of useful furniture, we love the things which speak of human interest, excite the emotions, and stimulate the imagination.

The following pages contain in brief the story of Sectional Bookcases—it is instructive and full of interest for all lovers of books.







A  
Library  
in  
Arts and  
Crafts

## WHAT CONSTITUTES GOOD FURNITURE

IT IS NOT alone expensive materials, good workmanship, or fine finish that constitute a piece of really good furniture, for it may possess all of these qualities and be of little value. On the other hand if it is lacking in these essentials or any of them, its value is likewise impaired. With all else, good furniture must have a purpose. It must add to the comfort of the owner. It must be well made from materials wisely selected and intelligently prepared for the purpose intended. The workmanship must give evidence of skill, and the finish must be in keeping with its surroundings, all in all it must express character, purpose and harmony. A single false note destroys the charm. Satisfying Art in Furniture, as in other things, can not always be defined in exact terms. Pieces that are in themselves in-artistic may become pleasing in certain surroundings. It requires the knowledge and judgment best expressed as "Good Taste" to select furniture that will fill its place or to provide surroundings best suited to the furniture. There is more real value in "Good Taste" when it is artfully employed in furnishing the home than in any other way in which it can be exercised.





Macey



A  
Library  
in  
Chippendale

Macey

## THE FORCES WHICH GOVERN FURNITURE DEVELOPMENT

THE UNIT IDEA, and its application to bookcases like the origin and development of all other ideas in furniture, whether of utility or design, portrays the progress of the human race, its wants and whims, with greater fidelity and in a manner far more interesting than literature.

In every age, the degree of civilization reached by a people, their hopes and sorrows, their ideals, ambitions and passions as well as their needs and customs, are all clearly readable in their furniture. The shapes, forms and decorations of furniture, the materials and purposes each tell a human story, which may be read with interest and studied with profit. This is true of furniture because of its intimate relations with all human activities from the cradle to the grave. It possesses qualities which cannot fail to stir the imagination, while storing the mind with useful facts. So it is with Sectional Bookcases, they express the forces which are shaping our present social and industrial progress.





Macey



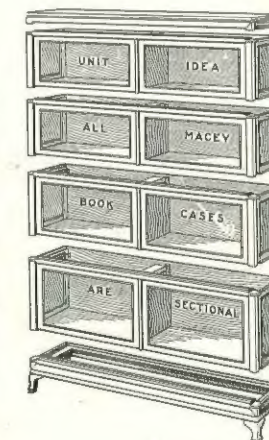
A  
Comfortable  
Library  
with  
Standard  
Sections

Macey

## ORIGIN OF THE UNIT IDEA

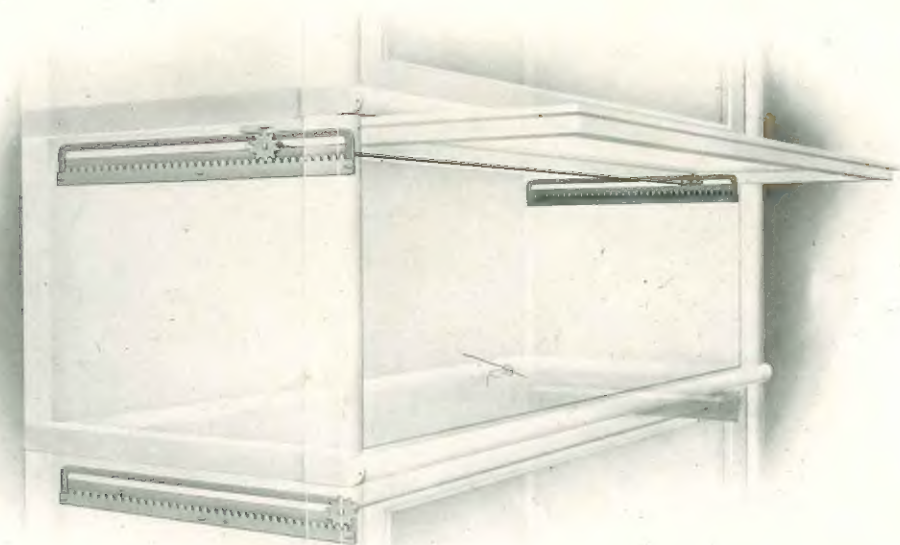
THE UNIT IDEA had its origin with primitive man when he realized that tasks which were seemingly beyond his powers, could easily be accomplished by piece-meal, or co-operation,—even the dumb animal builds its home and stores its food a little at a time. Common examples of assembling small units into large aggregates, are: Bricks into Buildings, Boxes into shelving, and Sections into Bookcases.

The idea of piling one box upon another, and adjacent to another as receptacles for books and for other purposes is therefore not a modern discovery, but involves a principle as old as man. Neither is the idea of recent application in bookcases. People have long employed separable boxes of suitable forms and sizes for holding books and capable of being arranged into the semblance of a bookcase. From all of which it will be readily understood that the Sectional Bookcase Idea had its inception in the very remote past in widely separated localities, and that no person in our time is entitled to claim credit for it, but the story of its adaptation and development is none the less interesting.





Macey



## A PERFECT BOOKCASE DOOR

**D**OORS are put on bookcases to keep out the dust and give them a better appearance, the first is a practical reason the other a sentimental one—doors at best are a hindrance. A doorless, dustless bookcase would be ideal indeed; it would be cheaper for one thing and more convenient for another. But as bookcases must have doors, they should cause the least possible hindrance or annoyance, while adding most to the style of the case. The frequent irritation caused by faulty doors is a price which no one can afford, it is a robber of comfort. Macey doors are correct in principle; simple, quiet and perfect in operation, because each door is mounted on an axle, fitted with cogged wheels operating in a toothed track at either end, as illustrated. This device never fails in its purpose—it leaves nothing to chance. Macey non-binding doors were the first in the market—they have not been equaled and cannot be excelled—they will require no change because mechanical laws afford nothing better.

Macey

## INTERCHANGEABLE FEET

PATENTED NOVEMBER 13, 1906



**T**HE INVENTION of Macey changeable, interchangeable and removable feet, marks a step in the development of Sectional Bookcases almost as important and far reaching as the Unit Idea itself.

Next to the Macey non-binding door mechanism, the Macey Interchangeable Foot is the most important development of the Sectional Bookcase.

Without this feature, used exclusively on Macey bookcases, the working out of recognized furniture designs in good proportions would have been impossible.

The Interchangeable Foot may be of any design best suited to the style of the case, and can be so placed that it will add attractiveness to the appearance of the whole structure. The illustrations serve to explain the construction and to show its advantages. Certain styles of cases require that their feet be set out beyond the front and sides of the case; two such cases could not be nicely joined together if the feet were rigidly attached. In the Macey structure, the projecting feet may be removed, and one of them replaced to support two adjoining cases at their intersection, and also lock them firmly together.

On the top of each foot is a metal cap, in which there are two slots to receive the screw heads, as shown in the illustration. When the foot is pushed into position, the screws should be tightened to hold the foot firmly in place.





Macey



Macey

## SECTION I

### COLONIAL

ONE OF the conspicuous signs of the times is the new and well-nigh universal impulse to make the home the expression of our highest attainment in the realms of common-sense, art and science. To build the home along lines of comfort, convenience and beauty; to furnish it tastefully and with fine regard for the principles of decorative art; to employ in its equipment the latest and most approved contrivances of inventive science; and to surround it on every hand with those things which make for charm and culture—these are the ends of every individual of refinement who is or may be some day, called upon to be a home maker.

Macey Bookcases are designed to meet these requirements. No other furniture affords the artistic temperament such unlimited opportunities for pleasing effects.

The beautiful is here combined with the practical and finds perfect expression in the harmonious design and hospitable proportions of the Macey Colonial Bookcase; in it every consideration is satisfied—every desire realized.

Other styles in furniture may come and go, but the Colonial goes on forever. Its simplicity and strength are typically American, reflecting the dominating characteristics of our forefathers. The unit idea in Colonial Bookcases is a daring conception.

Macey Colonial Bookcases are made in two modifications—one with the graceful scroll pilaster, sometimes called Empire; the other with straight round pilaster supporting the top and terminating at the base on a claw foot.



Macey



### SCROLL COLONIAL BOOKCASE

Made in Mahogany only.

55½ inches high, 27½ inches wide on the floor, 8¼ feet of book space.

In the Scroll Colonial pattern the top and top section, also the base and base section are each made integral, but the scroll feet are detachable. The intermediate sections are of the Post Colonial pattern illustrated on the following pages.

Prices Pages 53 and 55.

Terms Page 52.

**B**EFORE THE age of printing, books were in manuscript form, few in number and a single volume was frequently chained to the wall. During the fifteenth century with the invention of type and the era of printing, books became cheaper, more plentiful, and more widely distributed. Their possessors then began to devise shelves for them in secretaries, cupboards and other receptacles or as a part of the room or the house. Until quite recently only the well-to-do and some professional people owned books, and there was no demand for bookcases as a distinctive article of household furniture.

Macey



### SCROLL COLONIAL BOOKCASE

Made in Mahogany only.

55½ inches high, 50¼ inches wide on the floor, 15½ feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

**W**HEN A greater or less number of books began to accumulate in the homes as a result of cheaper paper and improvements in the art of printing, better methods for housing them began to press for solution, and found expression in various forms more or less consistent with existing conditions, and the relatively small importance of the subject. Out of these circumstances came the combination secretary and bookcase, and the high cupboard with its wide swinging doors, numerous examples of which are still in existence.





### POST COLONIAL BOOKCASE

Illustrated in Mahogany, also made in Oak.

59 $\frac{3}{8}$  inches high, 29 inches wide on the floor, 8 $\frac{1}{4}$  feet of book space.

Prices Pages 53 and 55.

Terms Page 52

WITH THE era of still cheaper books, greater wealth and higher intelligence, almost every family came into possession of books in numbers amounting to the dignity of a library, for which the older receptacles proved inadequate. The accumulation of books from time to time suggested the need for elasticity in the method of their housing.



### POST COLONIAL BOOKCASE

Illustrated in Mahogany, also made in Oak.

50 $\frac{1}{8}$  inches high, 51 $\frac{3}{4}$  inches wide on the floor, 15 $\frac{1}{2}$  feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

THE NECESSARY additions to a bookcase or its re-arrangement to suit various spaces required uniformity of style, and when the exigencies of moving were considered, the need of portability became apparent, and thus we see that the practical features of the unit idea were but logical replies to new wants.





## POST COLONIAL BOOKCASE

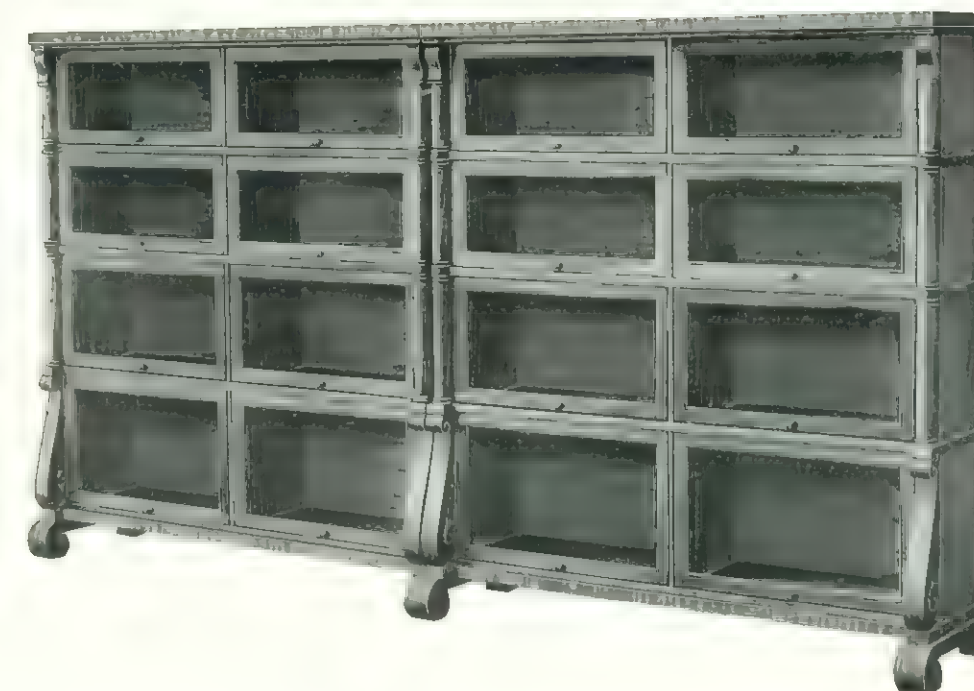
Illustrated in Mahogany, also made in Oak.

59 $\frac{3}{8}$  inches high, 10 feet 6 $\frac{1}{4}$  inches wide on the floor, 39 $\frac{1}{4}$  feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

IN ITS earlier stages the Sectional Bookcase of commerce followed the lines of least resistance from the plain open boxes, sometimes equipped with handles or holes for carrying them, to the sections with hinged or slidable retiring doors, and from these stages to the methods for intermembering the sections to hold them in proper relation to one another and so on through the list of other practical features, to the point where very little remained to make them the acknowledged standard for every purpose of utility and convenience.



## SCROLL COLONIAL BOOKCASE

Made in Mahogany only.

55 $\frac{5}{8}$  inches high, 8 feet 4 $\frac{1}{2}$  inches wide on the floor, 31 feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

WHILE THESE important problems were being worked out little thought was given to style, design, or nice workmanship, and much was left to be desired where sentiments of good taste and refinement were important considerations. The development thus far, had fallen short of satisfying the artistic tastes and it may be therefore aptly said of Sectional Bookcases, that their practical features made them prominent—their artistic development made them permanent.





### POST COLONIAL BOOKCASE

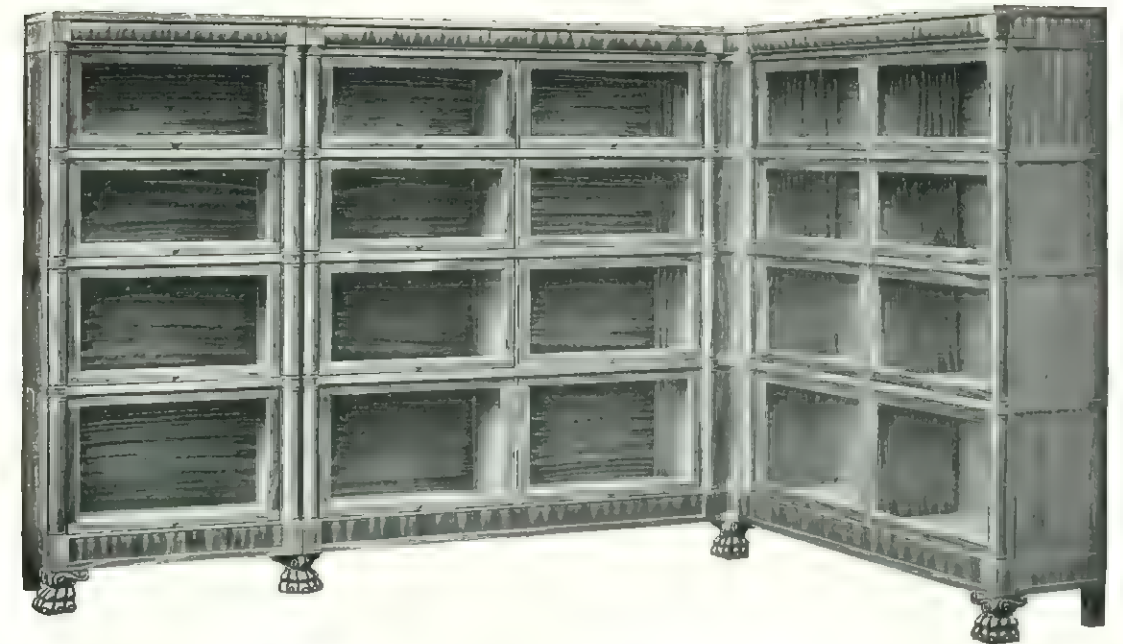
Illustrated in Mahogany, also made in Oak.

59 $\frac{3}{8}$  inches high, 8 $\frac{3}{4}$  feet wide on the floor, 20 $\frac{1}{4}$  feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

FOR SOME years after Sectional Bookcases had become recognized in commerce, older types, the so-called "Solid Cases" were modified in form by the removal of flaring cornices, base-drawers and otherwise to give them shapes and appearance more closely resembling the unit idea, but aside from a more conventional appearance and harmony of design, effected by such changes, their rivalry was an unequal contest and now leaves the Sectional Bookcase in almost undisputed possession of the markets of the world.



### POST COLONIAL BOOKCASE

Angle arrangement for a corner. Illustrated in Mahogany, also made in Oak.

59 $\frac{3}{8}$  inches high, floor space long angle 91 $\frac{1}{2}$  inches, short angle 65 inches, 39 $\frac{1}{4}$  feet book space.

Prices Pages 53 and 55.

Terms Page 52.

THE REMARKABLE evolution in Bookcase design and construction, which was brought about by the Unit Idea was accomplished in the short period of about thirteen years, for until 1896 Furniture merchants had not been sufficiently impressed with the importance of Sectional Bookcases to give them serious thought or a place in their stores.





## SECTION II

### ARTCRAFT

**M**ORE CARE and skill are employed in the making of Macey Bookcases than may seem necessary. Our aim is to build something besides merely a good bookcase. There is a class of people—a constantly growing class—that demand something better than merely good furniture. The wants of these people are fulfilled only by pieces that embody elegance and utility of the highest order.

The Artcraft design is a composite in style which had its inception in the severely plain, rugged, but useful architecture of the Pagans and our own Mission fathers with their simple wants, in their near-to-nature surroundings, but refined, so as to bring it into harmony with modern ideas of delicacy as expressed in general furniture designs produced by the foremost artists of our time.

Simple elegance and utility are the key notes of this design conforming with the ideals of the modern Arts and Crafts movement. Elaborate ornamentation does not necessarily mean beauty. The plain surfaces, simple lines, correct proportions and harmony of design of the Artcraft Bookcase make it beautiful enough without ornament. Sectional—but with the sectional appearance eliminated.





### ARTCRAFT BOOKCASE

Illustrated in Oak, also made in Mahogany. See note page 29.  
58½ inches high, 25 inches wide on the floor, 7½ feet of book space.

Prices Pages 53 and 57.

Terms Page 52.

**N**OTHING IN Furniture history met with so much discouragement from the trade as was at first manifested toward Sectional Bookcases. Their early crudities of design and construction encountered the ridicule of merchants everywhere and the contempt of manufacturers whose self interest and prejudices had become deeply rooted in conventionalities. The opposition from these sources was stubborn, yielding reluctantly but surely to the overwhelming merits of the modern idea.



### ARTCRAFT BOOKCASE

Illustrated in Oak, also made in Mahogany. See note page 29.  
58½ inches high, 48 inches wide on the floor, 15 feet of book space.

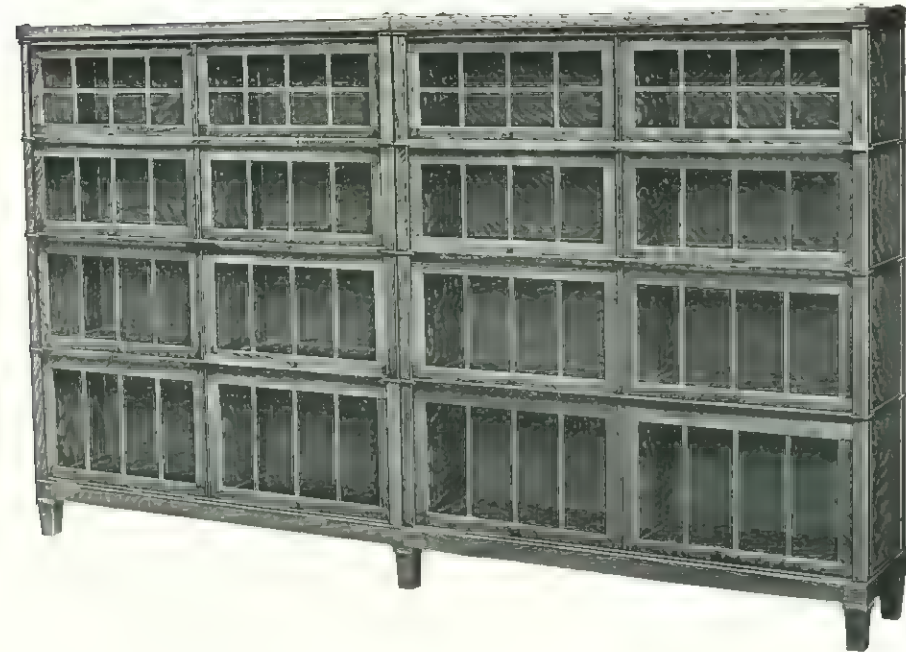
Prices Pages 53 and 59.

Terms Page 52.

**I**T WAS not until public interest had been aroused and sales were being made everywhere in increasing volume through Book-stores and other unusual channels and by uncommon methods that Furniture merchants seemed to realize what had taken place. From a small beginning the business has grown to millions of dollars annually and gives employment to thousands of workmen.

The decadence in the old style of solid library cases, being now an admitted fact; the owner of books has only to consider which of the numerous makes of Sectional Bookcases is best suited to his requirements, tastes, and purse, and it is the purpose of this book to assist the patron in reaching that decision intelligently.





### ARTCRAFT BOOKCASE

Illustrated in Oak, also made in Mahogany. See note page 29.  
58 $\frac{3}{8}$  inches high; 96 inches wide on the floor, 30 feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

**T**HE STYLES which we illustrate are correct without being extreme. They will not go out of date, and can be mingled with a large variety of other home furnishings. These are important considerations, because a sectional bookcase grows with the library, and passes with it from one generation to the next. Fads in designs or finish, which may be momentarily attractive in other furniture, have no place in the permanent housing for books.



### ARTCRAFT BOOKCASE

Illustrated in Mahogany, also made in Oak.  
58 $\frac{3}{8}$  inches high, 10 feet 1 inch wide on the floor, 37 $\frac{1}{2}$  feet of book space.

By comparison with the Oak bookcase illustrated on the opposite page, it will be seen that the Artcraft design in Mahogany more nearly resembles a Sheraton. The edges are not so sharp, the pilaster effects are not carried through the top, the door knobs are round and unless mullion doors are specified, plain glass, as illustrated, will be furnished.

Prices Pages 53 and 57.

Terms Page 52.

**T**HESE LATER patterns of Macey sections contain two doors each. This allows their shelves to be properly supported midway, and the sections to be made in better proportions, of greater capacity, and with shorter doors than the older styles. In order to supply the demand for smaller bookcases, and to utilize the odd spaces, in the home, sections of the same design may be had in the half lengths, each provided with a single door.





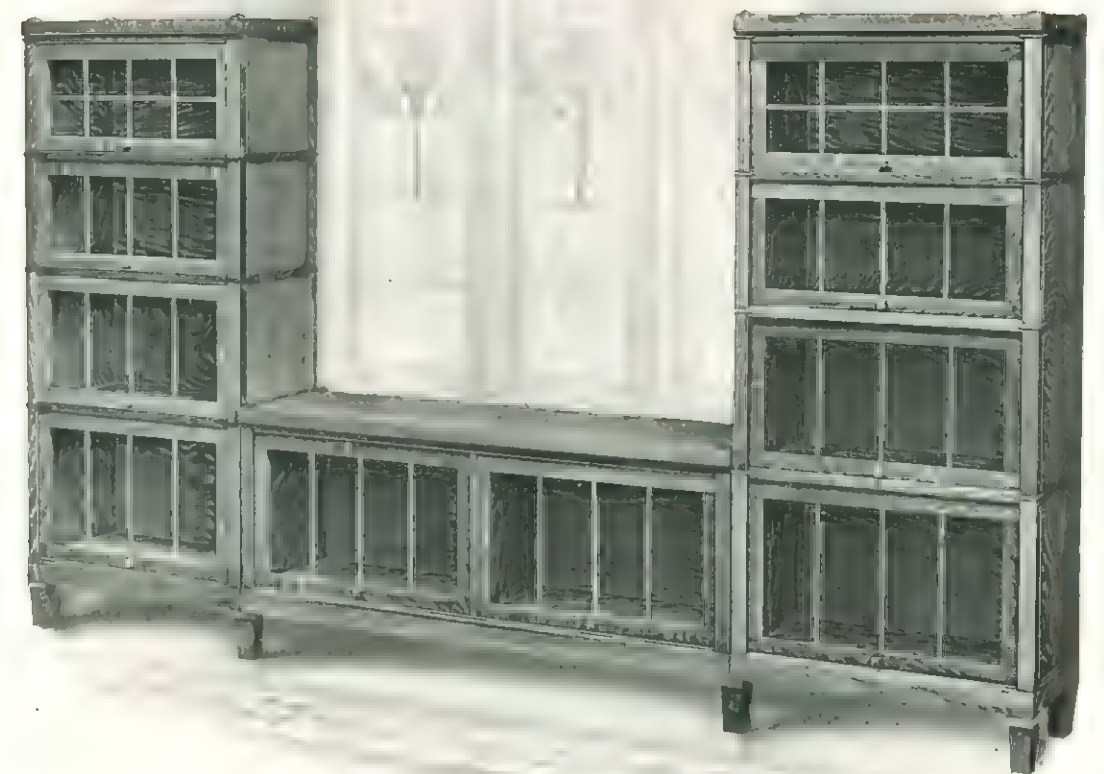
### ARTCRAFT BOOKCASE

Illustrated in Oak, also made in Mahogany. See note page 29.  
58 $\frac{5}{8}$  inches high, 8 feet 2 inches wide on the floor, 26 $\frac{1}{4}$  feet of book space.

Prices Pages 53 and 57.

Terms Page 52.

**I**N MANY homes no room is set apart for the "Library" and the bookcases are placed in the living room, hall, or elsewhere. That is as it should be. The greatest value of books like our friends is realized when they mingle with us in our daily lives and in the family circle.



### ARTCRAFT BOOKCASE

Illustrated in Oak, also made in Mahogany. See note page 29.  
58 $\frac{5}{8}$  inches high, 8 feet 2 inches wide on the floor, 18 $\frac{3}{4}$  feet of book space.

Prices Pages 53 and 55.

Terms Page 52.

**I**T HAS been our constant aim to produce a variety of bookcases which in style, finish and cost will best meet the requirements of American family life as it is lived. We try to be natural, and are not afraid to be original, where it would be ridiculous to be conventional.





### SECTION III

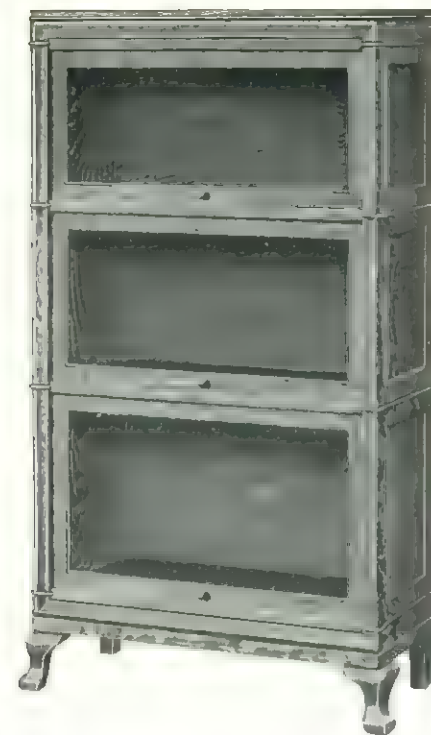
## CHIPPENDALE

**I**N MACEY Sectional Bookcases the most exacting requirements are met in every feature of design and construction. Such furniture gives an individuality, an atmosphere to the home that only good things—things of this kind can give. Furthermore a Macey Bookcase will give its owner a lifetime of service and will pass as an heirloom to his children.

The Macey Chippendale is a clean, refined design of lasting character. It is modest in appearance, but its quiet strength makes it attractive. This design unifies the sections into the appearance of a single, complete case as in no other, yet every desirable Sectional feature is retained—interchangeable feet, invisible locking device and perfect working door mechanism.

It is not so radical in appearance that it will clash with other styles—it may be used in almost any apartment with good effect. The sections of this design are made in three lengths, three heights and three finishes. They are modest in price, generous in capacity and cover a wider range of adaptability than any of our other styles.





### CHIPPENDALE BOOKCASE

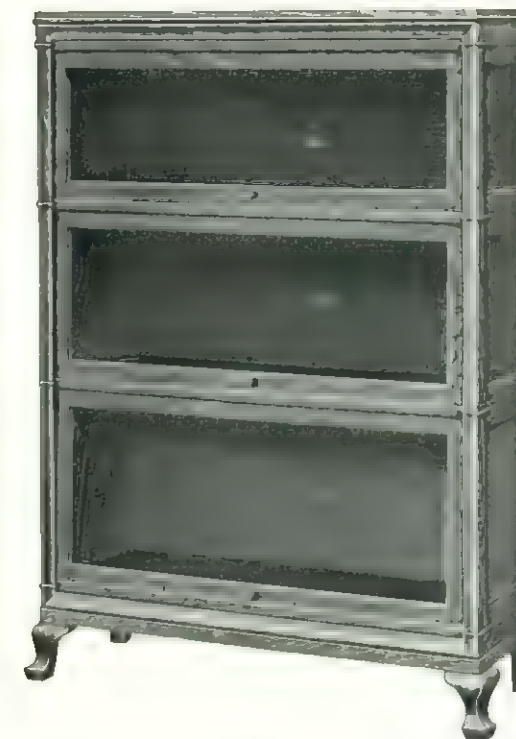
Illustrated in Oak, also made in Mahogany.

49¾ inches high, 29 inches wide on the floor, 6 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**T**HE LIBRARY exists because of books. Its function is to store books safely, display them agreeably, and afford opportunity to consult them conveniently. Furniture, woodwork and decoration should be selected with this in mind.



### CHIPPENDALE BOOKCASE

Illustrated in Oak, also made in Mahogany.

49¾ inches high, 37 inches wide on the floor, 8 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**L**IBRARIES SHOULD possess an air of learning, but this does not impose a sense of somberness or a lack of comfort. Cheerfulness and dignity should go hand in hand and in the average library there is no occasion for dullness. It is a mistake to suppose that books demand an austere environment.





### CHIPPENDALE BOOKCASE

Illustrated in Oak, also made in Mahogany.

61½ inches high, 53½ inches wide on the floor, 16 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**T**HE COLOR scheme should not be as dominating in the library as in other rooms in the house, but it should be carefully planned, not only to be correct in itself, but to unite harmoniously with the schemes of adjoining rooms. Bright colors should be avoided on walls, furniture, floors and at windows. Olive green, subdued blues, buffs, and delicate browns may be employed with excellent effect because of the many tones that will harmonize with such colors.



### CHIPPENDALE BOOKCASE

Illustrated in Oak, also made in Mahogany.

61½ inches high, 8 feet 9½ inches wide on the floor, 32 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**T**HE COLORS in a library should blend. A study of nature during the autumnal season will offer many valuable suggestions. The deeper shades for the floor, woodwork and furniture, the medium ones for the curtains and the lighter ones for the walls and ceiling. The pictures for the library walls should be few in number and in keeping with their surroundings. They should not attract special attention.





### CHIPPENDALE BOOKCASE

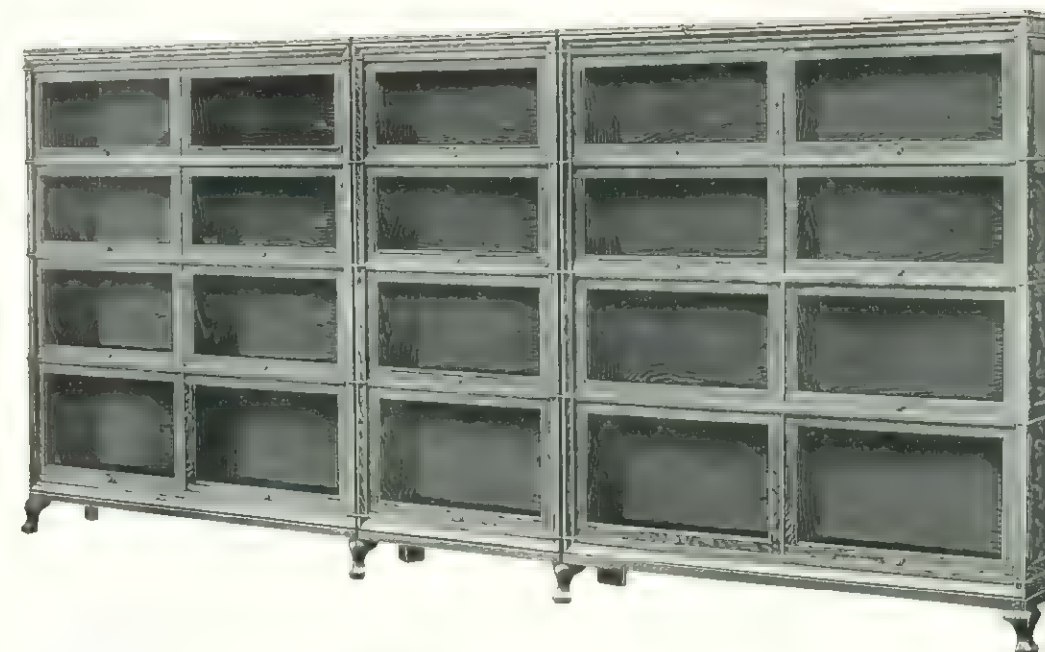
Illustrated in Oak, also made in Mahogany.

61½ inches high, 72½ inches wide on the floor, 21 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**I**T IS A common belief, widely held, that Furniture should be always finished like the woodwork of the room in which it is to be used; such is not the case. Monotones in woodwork and furniture may be combined with friendly effect, only when the entire scheme is designed and carried out by an artist. Ordinarily such attempts result in failure and disappointment; such rooms are apt to be monotonous or overpowering. In rented houses the furniture should be in neutral colors that will harmonize with the woodwork and wall decorations of almost any room.



### CHIPPENDALE BOOKCASE

Illustrated in Oak, also made in Mahogany.

61½ inches high, 11 feet 1 inch wide on the floor, 40 feet of book space.

Prices Pages 53 and 59.

Terms Page 52.

**M**IXED COLOR tones and variety in styles, when they are selected and arranged with good taste, serve to produce harmony, and suggest comfort. These desirable effects will never be out of date.

We do not attempt to lay down any rules covering color scheme, styles or arrangements. These questions are not governed by any fixed laws and most people desire to exercise their own tastes in such matters or consult those whose opinions they value.





#### SECTION IV

### STANDARD

**I**N THIS section is illustrated and described the earlier and more conventional type of Sectional Bookcases, which were in vogue before the advancement in the art, made by us, as shown in the preceding sections of this book.

The Standard sections have been improved and refined in many ways so far as the limitations of their general type would permit, by the addition of exclusive Macey features, such as the perfect working door device described on page 12, the interchangeable feet described on page 13 and in other ways. They are supplied in two distinct grades. Those with interiors corresponding in wood and finish with the exterior, which are designated as "All Oak" or "All Mahogany," and those with white maple interiors which are, of course, cheaper and are designated as "maple backs." Either grade may be had with the old style box base, illustrated on page 47, or leg bases, but the latter are recommended as more modern. Ladies' desks harmonizing in style, and the corner attachments are also exclusive Macey features designed to relieve the monotony of this style of section and bring them more nearly up to tasteful requirements of persons who desire sectional bookcases for the home or office at the lowest possible cost.





STANDARD BOOKCASE  
CHIPPENDALE EFFECT

Illustrated in "All Oak," also made in "All Mahogany."  
48 1/4 inches high, 36 1/2 inches wide on the floor, 8 feet of book space.

Prices Pages 53 and 60 to 63.

Terms Page 52.

THE HOUSING of books, like their selection, indicates the individuality and charm of the owner, and is a good index to one's character. "Macey" Bookcases adapt themselves completely to every design and scheme of furnishing and afford the greatest latitude for the exercise of individual taste. The arrangements, combinations and effects that can be made are almost endless, assuring absolute harmony with any interior, whether the treatment be elaborate or plain.



STANDARD BOOKCASE  
CHIPPENDALE EFFECT

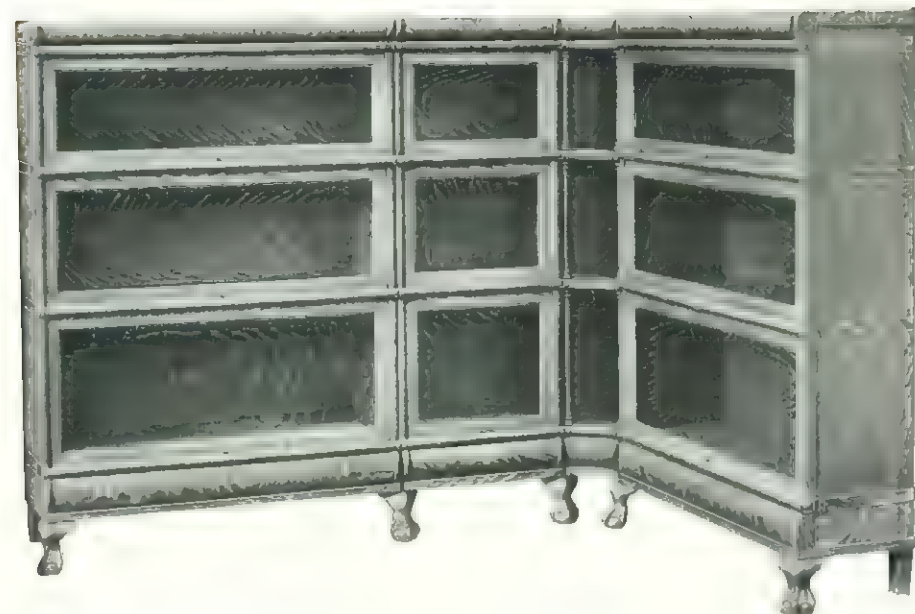
Illustrated in "All Oak," also made in "All Mahogany."  
48 1/4 inches high, 87 1/2 inches wide on the floor, 19 3/4 feet of book space.

Prices Pages 53 and 60 to 63.

Terms Page 52.

A POORLY lighted library defeats the purpose for which it has been set apart, and a full provision of lamps and drop lights is required for every part of the room that is occupied in the evening. If a table is placed in the center of the room an attractive table lamp adds a decorative value as well as casting a pleasant light in all directions.





STANDARD BOOKCASE  
CHIPPENDALE EFFECT

Angle arrangement for a corner. Illustrated in "All Oak," also made in "All Mahogany."  
48  $\frac{3}{4}$  inches high, floor space, long angle 67  $\frac{3}{4}$  inches, short angle 50  $\frac{3}{4}$  inches, 19  $\frac{3}{4}$  feet of book space.

Prices Pages 53 and 60 to 63.

Terms Page 52.

**T**HE GROWTH of good taste and the development of a wide spread love for beautiful surroundings in the home are one of the most potent aids to modern decorative furnishing. No other furniture affords the artistic temperament such unlimited opportunities for beautiful and pleasing effects as Macey Bookcases.



STANDARD BOOKCASE  
CHIPPENDALE EFFECT

A combination of book sections with No. 26 Home Desk.  
Illustrated in "All Oak," also made in "All Mahogany."  
58  $\frac{3}{4}$  inches high, 70  $\frac{1}{2}$  inches wide on the floor, 13 feet of book space.

Prices Pages 53 and 60 to 63.

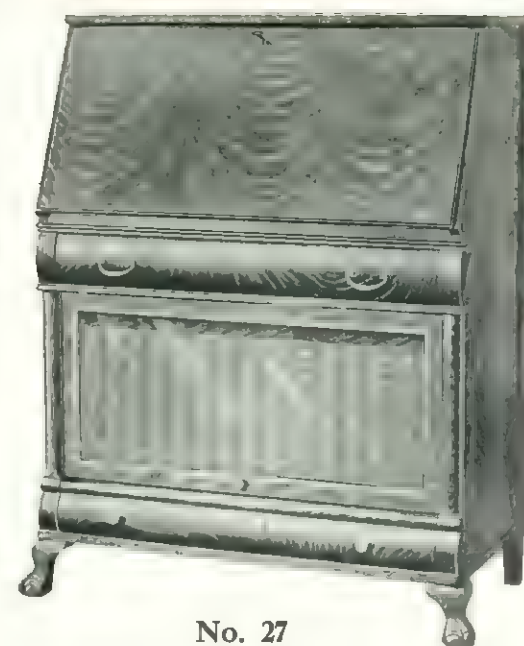
Terms Page 52.

**T**HE HOUSING of books always presents many interesting problems, not only in its utilitarian aspects, but more especially in its decorative possibilities. If the bookcase can be brought into harmony with any particular scheme of decoration it serves a manifold purpose. Macey bookcases may be adapted to any design and scheme of furnishing so completely as to heighten the effect and add greatly to the appearance of a room.





No. 26



No. 27

### STANDARD DESKS CHIPPENDALE EFFECT

Illustrated in Oak, also made in Mahogany.  
45 inches high, 36½ inches wide and 16½ inches deep on the floor.

Prices Pages 53 and 62.

Terms Page 52.

**E**ACH of these beautiful home desks has a generous writing bed and a conveniently arranged interior as illustrated on page forty-five. No. 26 has five large drawers in pedestal. No. 27 has two drawers and a book space 32 inches wide, 14 inches high and 14 inches deep, suitable for large books. They may be used in combination with all Standard bookcases.



Leg Base



Box Base

### STANDARD BOOKCASES

Illustrated in Quartered Oak, Maple back, also made in Plain Oak.  
Leg base—48 inches high, 35½ inches wide on the floor, 8 feet of book space.  
Box base—47 inches high, 34 inches wide on the floor, 8 feet of book space.

The leg bases with Macey Interchangeable Legs are modern and preferable, but the box bases will be supplied when desired and to match former purchases. No. 25 Home Desk, illustrated on page 50, is designed for use with the box base bookcases.

Prices Pages 53 and 60 to 63.

Terms Page 52.

**N**OT ONLY in the family living room, but throughout the house should provision be made for books, for a room without books is like a face that is wanting in expression. Even when the home possesses a library, a room specifically set apart for books, provision should be made for the housing of books in convenient places in other rooms.





### STANDARD BOOKCASE

Illustrated in Quartered Oak, Maple back, made also in Plain Oak.  
48 inches high, 18½ inches wide on the floor, 3¾ feet of book space.

Prices Pages 53 and 60 to 63.

Terms Page 52.

IN THE production of our designs, we employ artists whose claims for recognition are founded on ripened experience and truly artistic accomplishments, and we are the only makers of Sectional Bookcases who have recognized the desirability of employing special artistic and mechanical talents to develop our products beyond the merely useful stage. That our efforts in these directions are appreciated by the public is made pleasingly manifest by the large and rapidly increasing demand for Macey bookcases even during periods of industrial depression.



### STANDARD BOOKCASE

Illustrated in Quartered Oak, maple back, also made in plain Oak.  
58½ inches high, 69½ inches wide on the floor, 21 feet of book space.

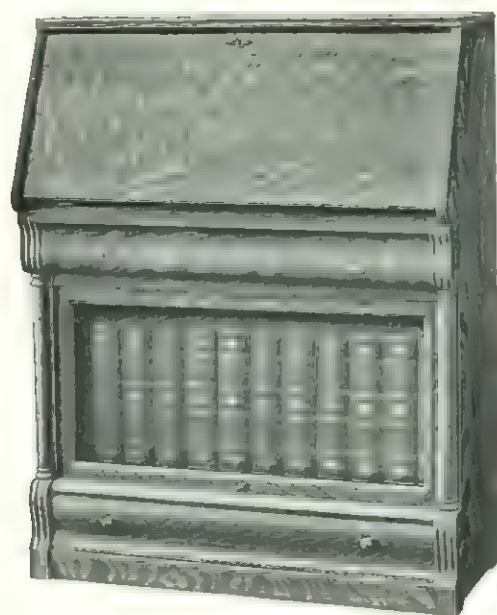
Prices Pages 53 and 60 to 63.

Terms Page 52.

THE ILLUSTRATIONS and descriptions of Macey Cases employed in these pages, while serving to show their improved shapes and other superior features, are not so convincing and positive as an inspection of the goods themselves.

Macey Cases may be obtained through leading merchants in almost every locality, but where it is not convenient for persons to examine them before ordering, the Company guarantees satisfaction,—it assumes all risks of pleasing the customer. This guarantee is unconditional and the merit of our goods is our justification for making it so broad.





No. 25  
STANDARD DESK

Illustrated in Oak, also made in Mahogany.  
44 inches high, 34 inches wide and 16½ inches deep on the floor.

Prices Page 53 and 62.

Terms Page 52.

A COMPLETE writing desk which can be used as a separate piece of furniture or in combination with the Standard box base bookcases, as illustrated on page 47. It is supplied with the same interior as desks Nos. 26 and 27, see illustration on page 45.

It contains two large drawers and a book space 32 inches wide 13½ inches high and 11½ inches deep.



STANDARD BOOKCASE

A combination of Book Section with No. 27 Desk.  
Made in Quartered Oak, maple back.  
58½ inches high, 69½ inches wide on the floor, 13½ feet of book space.

Prices Pages 53 and 60 to 63.

Terms Page 52.

THE DIFFERENCE between the cost of a correct bookcase and a poor one is often nothing at all and never enough to risk the care of valuable books or their greatest enjoyment by the possessor. The incidental cost of a bookcase of any kind is never large when compared with the cost and value of the books for which it is desired to accommodate. Seek to make the library investment even more valuable by housing the books in a Macey Case best suited to its needs and surroundings.



OUR TERMS AND LIBERAL GUARANTEE

SATISFACTION GUARANTEED. Any article ordered from this catalog may be returned if, after inspection, it is not satisfactory. Should goods arrive in damaged condition, customers will oblige us by having repairs made without delay at our expense. Any cause for complaint should be reported promptly, otherwise the retention of an article will be considered a fulfillment of our guarantee.

SPECIALS. It is never desirable and seldom necessary to have goods built to order, or to make any changes in stock patterns. Such work when undertaken is not guaranteed and cannot be countermanded.

TERMS. Our terms are net cash at catalog prices. Shipments are facilitated when remittances accompany orders, and if unable to fill such orders promptly we refund money without delay. When shipments are made on account to persons who have satisfied us of their good credit, we expect payment promptly after receipt of goods. The wide circulation of our catalogs makes it impossible to give advance notice of necessary changes in prices.

FREIGHT. To consumers: on shipments of 100 pounds or over, we pay the freight charges from our factory to any railway station in shaded section of the map. Any freight paid by consumers on such shipments will be refunded or may be deducted from price of goods on presentation to us of the railway company's receipted freight bill. On all shipments by express and by freight, when under 100 pounds, a freight allowance pro-rata on actual weights will be credited on invoice. No allowance is made for cartage at destination.



PRICES OF BOOKCASES AS ILLUSTRATED

Page		Plain Oak Antique P.O.A.	Quarter- ed Oak Golden Q.O.G.	All Oak Weathered A.O.W.	All Oak Fumed A.O.F.	All Oak Golden A.O.G.	All Oak Early English A.O.E.	All Ma- hogany A.M.
16	Colonial, as illustrated							\$48 00
17	Colonial, as illustrated							60 00
18	Colonial, as illustrated					\$42 00	\$42 00	48 00
19	Colonial, as illustrated					54 00	54 00	60 00
20	Colonial, as illustrated					150 00	150 00	168 00
21	Colonial, as illustrated							120 00
22	Colonial, as illustrated					111 00	111 00	126 00
23	Colonial, as illustrated					162 00	162 00	180 00
26	Artcraft, as illustrated				\$30 00		30 00	36 00
27	Artcraft, as illustrated				42 00		42 00	48 00
28	Artcraft, as illustrated				84 00		84 00	96 00
29	Artcraft, as illustrated				114 00		114 00	132 00
30	Artcraft, as illustrated				95 00		95 00	112 00
31	Artcraft, as illustrated				81 00		81 00	96 00
34	Chippendale, as illustrated					20 00	20 00	25 00
35	Chippendale, as illustrated					22 50	22 50	27 50
36	Chippendale, as illustrated					39 00	39 00	48 00
37	Chippendale, as illustrated					78 00	78 00	96 00
38	Chippendale, as illustrated					54 00	54 00	66 00
39	Chippendale, as illustrated					102 00	102 00	126 00
42	Standard (Chippendale effect) as illustrated					20 75	20 75	26 50
43	Standard (Chippendale effect) as illustrated					58 50	58 50	75 00
44	Standard (Chippendale effect) as illustrated					67 10	67 10	85 50
45	Standard (Chippendale effect) as illustrated					76 25	76 25	96 50
46	No. 26 Standard (Chippendale effect) as illustrated			35 00		35 00	35 00	43 00
46	No. 27 Standard (Chippendale effect) as illustrated			31 00		31 00	31 00	38 00
47	Standard, Leg Base as illustrated	\$12 50	\$14 50	15 25				
47	Standard, Box Base as illustrated	11 00	13 00	13 75				22 50
48	Standard, as illustrated		12 75	12 75				
49	Standard, as illustrated	30 00	35 00	37 00				
50	No. 25 Standard, as illustrated		26 00	26 00				33 00
51	Standard, as illustrated		53 50	54 75				

The individual Units or Sections are described in detail and priced separately on the following pages:  
Colonial page 55. Artcraft page 57. Chippendale page 59. Standard pages 60 to 63.



## DESCRIPTION OF COLONIAL GRADES

**I**N the construction of the Colonial Units, the materials are selected and matched to express character and pleasing figure effects throughout, and the interiors are finished in harmony with the rest. No exposed metal parts are employed, and the end to end interlocking of adjacently placed cases is accomplished by a new, invisible and efficient method.

Made in two patterns—one with a graceful scroll pilaster at each end, the other with post pilaster, supporting the top and terminating in a claw foot base. In the Scroll pattern the Top and No. 10-8 book section, also the Base and No. 10-12 book section are made in one piece. The intermediate book sections are of the Post Colonial pattern. In the post pilaster pattern the tops and bases are separate units.

For the purpose of fitting various spaces and for decorative effects, the units are made in full sizes with two doors each, and in half sizes with one door each. All bookcase doors are equipped with our latest improved non-binding device. Corner sections for angle arrangements have also been provided for the post pilaster pattern. The feet for both patterns are made detachable and interchangeable, and can be used in the various ways shown in the illustrations. For convenience in ordering these units, the different sizes are numbered and described on opposite page. The finish desired must always be stated in connection with the numbers. The Scroll Colonial pattern is made in Mahogany only. The Post Colonial may be had in Oak or Mahogany.

### ALL OAK GOLDEN. A. O. G.

EXPOSURE—Figured Quartered Oak, Golden finish, Dull.  
INTERIOR—Three-ply Quartered Oak, Golden finish.  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.



















### ALL OAK EARLY ENGLISH. A. O. E.

EXPOSURE—Figured Quartered Oak, Early English finish, Dull.  
INTERIOR—Three-ply Quartered Oak, Early English finish  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.

### ALL MAHOGANY. A. M.

EXPOSURE—Genuine Mahogany, Medium Dark, Dull finish.  
INTERIOR—Three-ply Mahogany, Natural finish.  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.

## COLONIAL NET DELIVERED PRICE LIST

Specify on Order our Number, Grade and Finish	All Oak Golden A. O. G.	All Oak Early English A. O. E.	All Mahogany A. M.	Approximate Shipping Weights	
FULL SECTIONS					
 10-8 TOP			\$20 00	65	
 10-8 BASE				20	
 10-10 TOP	Each . . .	\$9 00	\$9 00	\$10 00	50
 10-10 BASE					
 10-12 TOP					
 10-12 BASE					
 10-12 BASE			\$20 00	65	
HALF SECTIONS					
 10-8 1/2 TOP			\$16 00	40	
 10-8 1/2 BASE				15	
 10-10 1/2 TOP	Each . . .	\$7 00	\$7 00	\$8 00	30
 10-10 1/2 BASE					
 10-12 1/2 TOP					
 10-12 1/2 BASE					
 10-12 1/2 BASE			\$16 00	40	
INSIDE CORNER SECTIONS					
 10-3 I C Top	Each . . .	\$2 00	\$2 00	\$2 00	
 10-8 I C Section					
 10-10 I C Section					
 10-12 I C Section					
 10-7 I C Base					
(Occupies 14 1/2 inches of floor space each angle) For Post Colonial only, see illustration page 23.					



## DESCRIPTION OF ARTCRAFT GRADES

**"MACEY"** Artcraft Bookcases are constructed of high grade materials, by skilled workmen and improved machinery in our modern factory, under the best manufacturing conditions.

For the purpose of fitting various spaces and for decorative effects the Units are made in full size with two doors, and in half size with one door. The feet are made removable and interchangeable and can be used in the various ways shown in the illustrations. No exposed metal parts are employed, and the end to end interlocking of adjacently placed cases is accomplished by a new, invisible and efficient method.

The doors in the Oak Artcraft Book sections are fitted with vertical wood mullions—the top door with vertical and cross mullions—unless otherwise ordered. The doors in the Mahogany Artcraft Book sections are fitted with plain glass (no mullions) unless otherwise ordered. Price the same with or without mullions. All bookcase doors are equipped with our latest improved non-binding device.

These Units are made in Oak and Mahogany. The Oak Units are supplied in Early English rubbed dull and in two shades of Fumed finish. The "dark" shade of Fumed finish will be supplied unless "light" shade is specified. The Mahogany is finished dull, medium dark.

### ALL OAK FUMED. A. O. F.

SPECIFY "DARK" OR "LIGHT"

EXPOSURE—Figured Quartered Oak, Fumed finish.

INTERIOR—Three-ply Quartered Oak, Fumed finish.

TRIMMINGS—Square Wood Knobs. No exposed metal parts

### ALL OAK EARLY ENGLISH. A. O. E.

EXPOSURE—Figured Quartered Oak, Early English finish, Dull.

INTERIOR—Three-ply Quartered Oak, Early English finish.

TRIMMINGS—Square Wood Knobs. No exposed metal parts.

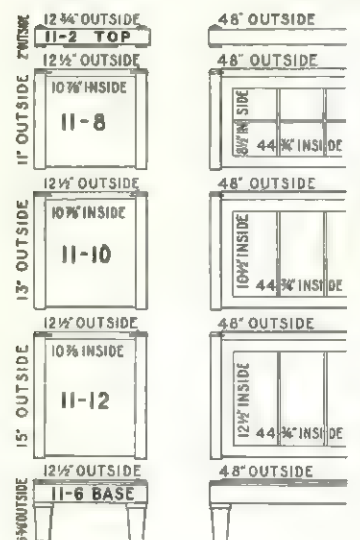
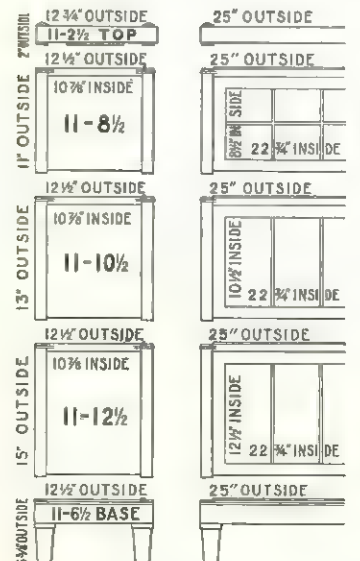
### ALL MAHOGANY. A. M.

EXPOSURE—Genuine Mahogany, Medium Dark, Dull finish

INTERIOR—Three-ply Mahogany, Natural finish.

TRIMMINGS—Round Wood Knobs. No exposed metal parts.

## ARTCRAFT NET DELIVERED PRICE LIST

Specify on Order our Number, Grade and Finish		All Oak Fumed A. O. F.	All Oak Early English A. O. E.	All Mahogany A. M.	Approximate Shipping Weight
FULL SECTIONS					20
	Each	\$7 00	\$7 00	\$8 00	50
					25
HALF SECTIONS					10
	Each	\$5 00	\$5 00	\$6 00	35
					15

When ordering A. O. F. specify "Dark" or "Light"



## DESCRIPTION OF CHIPPENDALE GRADES

**"MACEY"** Chippendale Bookcases are constructed of high grade materials by skilled workmen and improved machinery in our modern factory, under the best manufacturing conditions.

These Units are made in Oak, Golden or Early English finish, dull, and in Mahogany, finished dull, medium dark. The interiors are finished in harmony with the rest. No exposed metal parts are employed and the end to end interlocking of adjacently placed cases is accomplished by a new, invisible and efficient method. For the purpose of fitting various spaces and for decorative effects the units are made in full sections with two doors, three-quarter and half sections with one door.

The feet are made removable and interchangeable and can be used in the various ways shown in the illustrations.

All Book Sections are fitted with Plain glass. All bookcase doors are equipped with our latest improved non-binding device.

### ALL OAK GOLDEN. A. O. G.

EXPOSURE—Figured Quartered Oak, Golden finish, Dull.  
INTERIOR—Three-ply Quartered Oak, Golden finish.  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.

### ALL OAK EARLY FINISH. A. O. E.

EXPOSURE—Figured Quartered Oak, Early English finish, Dull.  
INTERIOR—Three-ply Quartered Oak, Early English finish.  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.

### ALL MAHOGANY. A. M.

EXPOSURE—Genuine Mahogany, Medium Dark, Dull finish.  
INTERIOR—Three-ply Mahogany, Natural finish.  
TRIMMINGS—Round Wood Knobs. No exposed metal parts.

## CHIPPENDALE NET DELIVERED PRICE LIST

Specify on Order our Number, Grade and Finish	All Oak Golden A. O. G.	All Oak Early English A. O. E.	All Mahogany A. M.	Approximate Shipping Weight
	FULL SECTIONS			25
	\$6 50	\$6 50	\$8 00	38
				25
				19
	THREE-QUARTER SECTIONS			32
	\$4 50	\$4 50	\$5 50	18
				17
				27
	HALF SECTIONS			27
	\$4 00	\$4 00	\$5 00	17





DESCRIPTION  
OF STANDARD GRADES

“MACEY” Standard Bookcases are constructed of high grade materials, by skilled workmen and improved machinery in our modern factory, under the best manufacturing conditions.

These Units are made in two distinct grades—one in which the interiors correspond in wood and finish with exteriors, designated as “All Oak” and “All Mahogany,” and the other in which the interiors are of white maple designated as “Maple back.” The “Chippendale Effect” Tops and Bases are most suitable for the “All” grades. The “Maple back” grade is made in Oak only. The “All” grade may be had in Oak or Mahogany.

For the purpose of fitting various spaces and for decorative effects the units are made in full and half sections. Corner brackets are also provided for inside and outside corners. Box or Leg Bases are supplied for the Maple Back Grade. When placing two or more Leg Base Cases adjacent to each other, the single foot employed to support them at their intersection, also serves to hold them together and in better frontal alignment than by the older method where metal bands are relied upon for that important function.

All Standard Book Sections are fitted with Plain glass doors unless otherwise ordered. Leaded glass to order only, see page 62. All Bookcase doors are equipped with our latest improved non-binding device.

ALL OAK WEATHERED. A. O. W.

EXPOSURE—Plain Oak, Weathered finish.  
INTERIOR—Three-ply Plain Oak, Weathered finish.  
TRIMMINGS—Old Brass.

ALL OAK GOLDEN. A. O. G.

EXPOSURE—Figured Quartered Oak, Golden finish. Dull.  
INTERIOR—Three-ply Quartered Oak, Golden finish.  
TRIMMINGS—Antique Copper.

ALL OAK EARLY FINISH. A. O. E.

EXPOSURE—Figured Quartered Oak, Early English finish, Dull.  
INTERIOR—Three-ply Quartered Oak, Early English finish.  
TRIMMINGS—Old Brass.

ALL MAHOGANY. A. M.

EXPOSURE—Genuine Mahogany, Medium Dark, Dull finish.  
INTERIOR—Three-ply Mahogany, Natural Finish.  
TRIMMINGS—Old Bronze.

PLAIN OAK ANTIQUE. P. O. A.











EXPOSURE—Plain Oak, Antique Gloss Finish.  
INTERIOR—Three-ply Maple, Natural Varnish finish.  
TRIMMINGS—Antique Copper.

QUARTERED OAK GOLDEN. Q. O. G.

EXPOSURE—Figured Quartered Oak, Golden finish, Dull.  
INTERIOR—Three-ply Maple, Natural Varnish finish.  
TRIMMINGS—Antique Copper.



STANDARD NET DELIVERED PRICE LIST

Specify on Order our Number Grade and Finish	Plain Oak Antique P. O. A.	Quartered Oak Golden Q. O. G.	All Oak Weathered A. O. W.	All Oak Golden A. O. G.	All Oak Early English A. O. E.	All Mahogany A. M.	Approximate Shipping Weight
FULL SECTIONS							
 72" OUTSIDE 82" TOP	\$1 75	\$2 00	\$2 00	\$2 25	\$2 25	\$3 00	18
 48" OUTSIDE 58" TOP				3 00	3 00	4 00	18
 36" OUTSIDE 46" TOP							
 36" OUTSIDE 46" TOP 32" INSIDE	2 50	3 00	3 25	4 25	4 25	5 50	26
 48" OUTSIDE 58" TOP 44" INSIDE	2 50	3 00	3 25	4 25	4 25	5 50	27
 60" OUTSIDE 70" TOP 56" INSIDE	2 50	3 00	3 25				28
 72" OUTSIDE 82" TOP 68" INSIDE	2 50	3 00	3 25	4 25	4 25	5 50	29
 84" OUTSIDE 94" TOP 80" INSIDE	3 25	3 50	3 50				20
 96" OUTSIDE 106" TOP 92" INSIDE				5 00	5 00	6 00	20
 108" OUTSIDE 118" TOP 104" INSIDE	1 75	2 00	2 00	2 25	2 25	3 00	11

DRAWER BASES

For drawer in No. 97 and No. 127 box base sections, Oak . . . . . \$1 25 extra  
For drawer in No. 97 and No. 127 box base sections, Mahogany . . . . . 1 50 extra



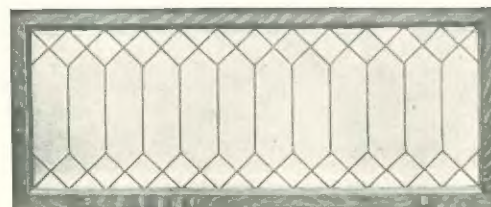


STANDARD NET DELIVERED PRICE LIST

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HALF SECTIONS							
		\$1 50	\$1 50	\$1 75	\$1 75	\$2 50	10
				2 50	2 50	3 50	10
		2 75	2 75	3 50	3 50	4 50	18
		2 75	2 75	3 50	3 50	4 50	19
				3 50	3 50	4 50	20
		3 00	3 00				13
				4 00	4 00	5 00	14
		1 50	1 50	1 75	1 75	2 50	14
DESK SECTIONS							
No. 25			26 00	26 00	26 00	33 00	150
No. 26			35 00	35 00	35 00	43 00	150
No. 27			31 00	31 00	31 00	38 00	150

LEADED GLASS

In all Full Sections . . . . . \$1 25 extra  
In all Half Sections . . . . . 75 extra



Double Diamond Leaded Glass



STANDARD NET DELIVERED PRICE LIST

Specify on Order our Number, Grade and Finish	Plain Oak Antique P. O. A.	Quartered Oak Golden Q. O. G.	All Oak Weather- ered A. O. W.	All Oak Golden A. O. G.	All Oak Early English A. O. E.	All Mahogany A. M.	Approximate Shipping Weight
FULL SECTIONS							
	\$ 2 00	\$ 2 25	\$ 2 25	\$ 2 50	\$ 2 50	\$ 3 50	19
	. . .	. . .	. . .	4 50	4 50	5 50	19
	3 75	4 50	4 50	5 75	5 75	7 00	34
	4 75	5 50	5 50	6 50	6 50	8 00	34
	3 50	3 75	3 75	. . .	. . .	. . .	22
	. . .	. . .	. . .	6 50	6 50	7 50	22
	2 00	2 25	2 25	2 50	2 50	3 50	20
Inside Corner Brackets							
No. 98 I C Shelf } No. 910 I C Shelf } Each No. 912 I C Shelf }	. .	\$ 80	\$ 80	80	80	1 00	6
No. 93 I C Top } No. 97 I C Shelf Base } Each	.	2 25	2 25	2 25	2 25	2 75	12
No. 94 I C Top } No. 95 I C Shelf Base } Each (Occupies 15 1/2 in. of floor space each way)	. .	. .	. .	3 50	3 50	4 25	13
Outside Corner Brackets							
No. 98 O C Shelf } No. 910 O C Shelf } Each No. 912 O C Shelf }	. .	\$ 80	\$ 80	80	80	1 00	6
No. 93 O C Top } No. 97 O C Shelf Base } Each	. .	2 25	2 25	2 25	2 25	2 75	12
No. 94 O C Top } No. 95 O C Shelf Base } Each (Occupies 11 1/2 inches of floor space)	. .	. .	. .	3 50	3 50	4 25	13





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